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1924

THE MODERN DANCES

ADVANCED COURSE

BY

ARTHUR MURRAY

ARTHUR MURRAY SCHOOL OF DANCING
EIGHT HUNDRED AND ONE MADISON AVENUE
NEW YORK, N. Y.

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THE MODERN DANCES

(ADVANCED COURSE)
PARTS II and III

BY

ARTHUR MURRAY

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EIGHT HUNDRED and ONE MADISON AVENUE
NEW YORK, N. Y.

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THE MODERN DANCES

PART II

(PART III BEGINS ON PAGE 21)

A FEW OF THE MOST

POPULAR STEPS

in the

FOX TROT

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THE HESITATION WALK

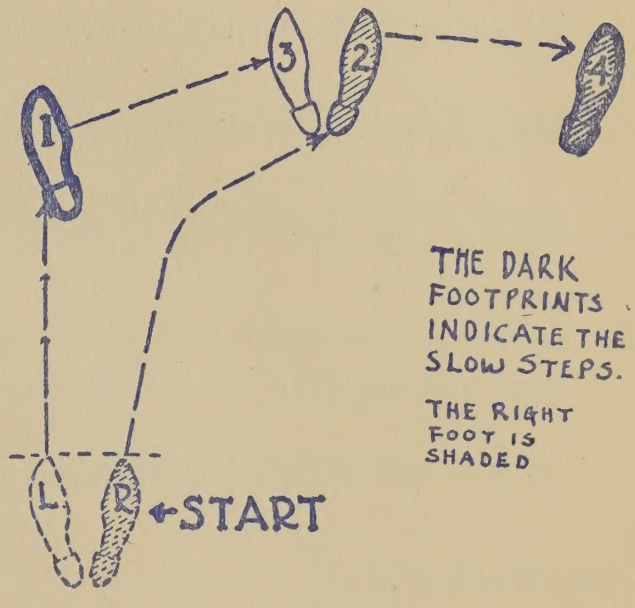
MAN'S PART:

1. Begin with the left foot and take a long slow walking step directly forward.

2. Take a long quick step diagonally forward on the right foot, placing it about ten inches to the right.

3. Quickly draw the left foot up to the right, heels together.

4. Take a step to the right on the right foot and hold the weight on this foot for two counts while you extend the left foot in front lifting it about two inches off the floor. (See illustration in Lesson 86.)



REPEAT THE ENTIRE MOVEMENT.

LADY'S PART:

1. Begin with the right foot and take a long slow step directly backward.

2. Quickly step backward on the left foot, placing it ten inches to left.

3. Draw the right foot up to the left quickly, weight on right and heels together.

4. Take a long slow step to the left on the left foot and hold the weight there for two counts while you extend the right foot backwards lifting it about two inches off the floor.

REPEAT THE ENTIRE MOVEMENT.

HESITATION WALK — COMBINATION NO. 2

MAN'S PART:

1. Take a long slow step forward on the left foot and hold the weight on this foot for two full counts; at the same time extend the right foot in front lifting it about two inches from the floor. (See Figure No. 54 on page 65 in this book.)

2. Step forward quickly on right foot.

3. Take a long quick step forward on left foot, placing it ten inches to left.

4. Quickly draw right foot up to the left, heels together and pause a half second with weight on right foot.

REPEAT THE ENTIRE MOVEMENT.

LADY'S PART:

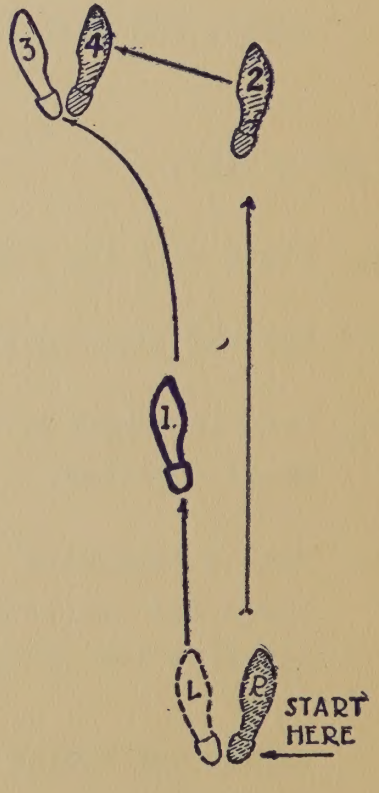
1. Begin with the right foot and take a long slow step directly backward holding weight on the right foot two full counts; at the same time lift the left foot up at the back about two inches off the floor. (See Figure No. 54 in this book.)

2. Step backward quickly on left foot.

3. Step backward quickly on right foot, placing it ten inches to right.

4. Quickly draw the left foot up to the right, heels together, and pause a half second with weight on the left foot.

REPEAT THE ENTIRE MOVEMENT.



ADVANCED LEFT PIVOT TURN

MAN'S PART:

Begin with the left foot, walk forward four long slow steps, 1, 2, 3, 4, before doing the turn.

1. Step forward on left, turning on the ball of left foot, 1/4 left; (Keep right foot behind left, no weight on right.)

2. Step backward on right, turning 1/4 to left: keep left foot in front, no weight on left.
(Note: While turning on one foot, take the other foot off the floor. Look over left shoulder while turning.)

3. Step forward on left;

4. Draw up right foot to left (close), weight on right.
You have made a half turn. Repeat the turn of four counts.

LADY'S PART:

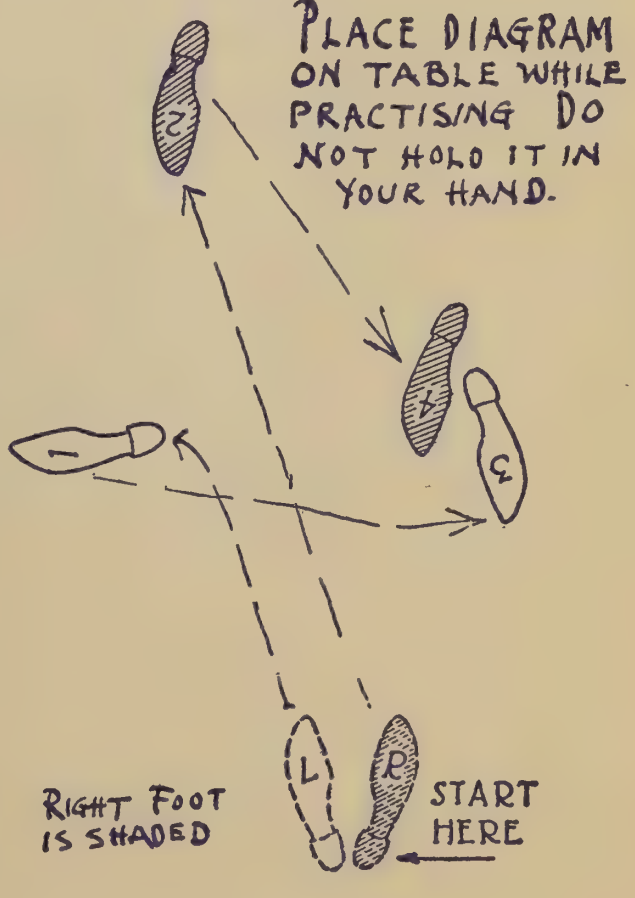
The lady begins with right foot and walks backward four long slow steps, 1, 2, 3, 4, before doing the turn.

1. Step back on right and turn on ball of right foot 1/4 to left; (Look over left shoulder to determine your direction.)

2. Step forward on left and turn on ball of left foot.

3. Step backward with right;

4. Draw left foot up to right (close), weight on left. You have made a half turn. Repeat the turn of four counts.



THE JUNIOR WALK.

This is one of the most popular Fox Trot steps among college students.

MAN'S PART:

(Standing with back to center of the room take a Two-step directly to the left (the same as two slides to left). Then take one long slow walking step directly backward with right foot, bending the right knee, making a sort of half dip on the right foot, count four.)

1. Slide left foot to your left side toward line of direction.
2. Draw right foot up to left quickly, weight on right;
3. Slide on left foot to side, weight on left.
4. Step directly back on right foot, slightly bending knee of right foot.

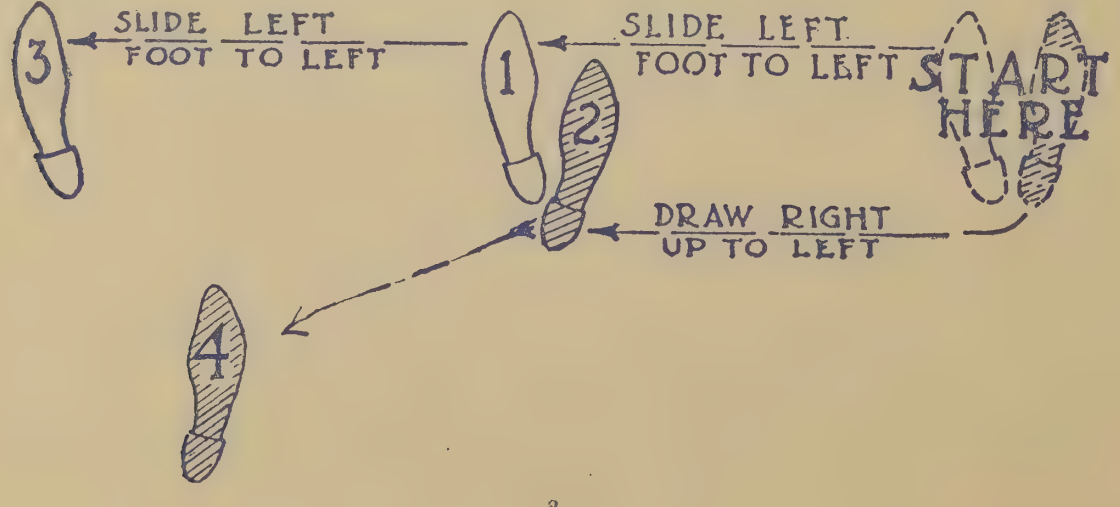
Repeat three more times.

LADY'S PART:

Facing the center of the room, take a Two-step to right, with right foot. Then step directly forward with left foot, bending the left knee.

1. Slide on right foot to right;
2. Draw left foot up to right;
3. Slide on right foot to right;
4. Step directly forward on left foot toward partner.

Repeat three more times.



THE RIGHT AEROPLANE WHIRL.

Note: When turning, pivot on the ball of one foot and take the other foot off the floor. The feet are never apart, but the right foot is always in front of the left when making a right turn.

MAN'S PART:

Begin with the left foot and take four slow walking steps, 1, 2, 3, 4;

5. Step back on left foot, turning with weight on ball of left foot, 1/4 to right;

6. Step forward on right foot, turning on the ball of right foot, 1/4 to right;

7. Step back on left foot, turning 1/4 to right;

8. Step forward on right foot, turning 1/4 to right.

At the completion of the eighth count you should be facing the same direction as at the start and begin again by stepping forward with left foot.

During this turn the man's right foot must always be in front; his left behind the right.

Remember that when turning, pivot on the ball of one foot while the other foot is lifted an inch off the floor. Go back to the above and practice the step a few times.

To be sure of your direction, look over your right shoulder while turning.

RIGHT AEROPLANE WHIRL.

LADY'S PART:

Begin with right foot and walk back four slow steps, 1, 2, 3, 4.

Step forward on right foot and pivot on the ball of right foot 1/4 to right, 5;

Step back on left foot and pivot on the ball of left foot 1/4 to right, 6;

Step forward on right foot and pivot 1/4 to right, 7;

Step back on left foot and pivot 1/4 to right, 8.

SEE NOTES FOR THE MAN AS GIVEN ABOVE.

THE AEROPLANE WHIRL TURNING TO LEFT.

NOTE: A Pivot is a sharp turn taken on the ball of the foot. When turning, pivot on one foot and take the other foot entirely off the floor. In pivoting to the left, the left foot is always in front of the right. Note the position of the feet in the photograph on next page.

MAN'S PART:

Begin with left foot, walk forward four slow steps, 1, 2, 3, 4;

Step forward on left foot, pivoting on the ball of left foot 1/4 to left, 5;

Step back on right, pivoting on the ball of right foot 1/4 to left, 6;

Step forward on left, pivoting 1/4 to left, 7;

Step back on right, pivoting 1/4 to left, 8.

At the completion of the last step, (8) you should face the same direction as at the start.

Remember again the rule of pivoting; the feet are never spread apart. When you turn to the left, the left foot is always in front of the right foot.

To be sure of your direction, look over your left shoulder while turning.

LADY'S PART:

Begin with right foot, walk backward four slow steps, 1, 2, 3, 4;

Step back on right, pivoting 1/4 to left, 5;

Step forward on left, pivoting 1/4 to left, 6;

Step back on right, pivoting 1/4 to left, 7;

Step forward on left, pivoting 1/4 to left, 8.

THE DEBUTANTE WALTZ

Begin with the left foot and take a long slow step forward, holding the weight on the left foot for three beats of the Waltz music. Count aloud, 1, 2, 3.

While you are holding the weight on the left foot, extend the right foot in front of left lifting right foot about two inches off the floor with toes pointing downward.

Then step forward with the right foot and hold the weight on this foot for three counts while you extend the left foot forward.

Repeat the entire step. First, step forward with the left foot and extend the right foot. Then step forward with the right foot and extend the left foot.

Posed by Helen Shipman and Arthur Murray.

NEW WALTZ STEPS

for Advanced Dancers

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BILTMORE WALTZ

MAN'S PART:

Beginning with left foot, take a short slow step directly forward. Hold the weight on that foot for three beats of the music. Count 1, 2, 3, while the weight is on the left foot.

Then do a Forward Waltz Movement, beginning with the right foot. (See diagram.)

Note: To give your dancing more expression when doing the first step of three counts, place the weight on the left foot on the first beat, then rise up high on the toes of the left foot on the second count, and lower the weight on the left foot on the third count. This rising up on the toes gives you a graceful motion and is much more pleasing than simply standing without motion on one foot for three beats of the music. Practice rising up and down on the left foot.

To repeat, step forward with the left foot. (See top of page.)

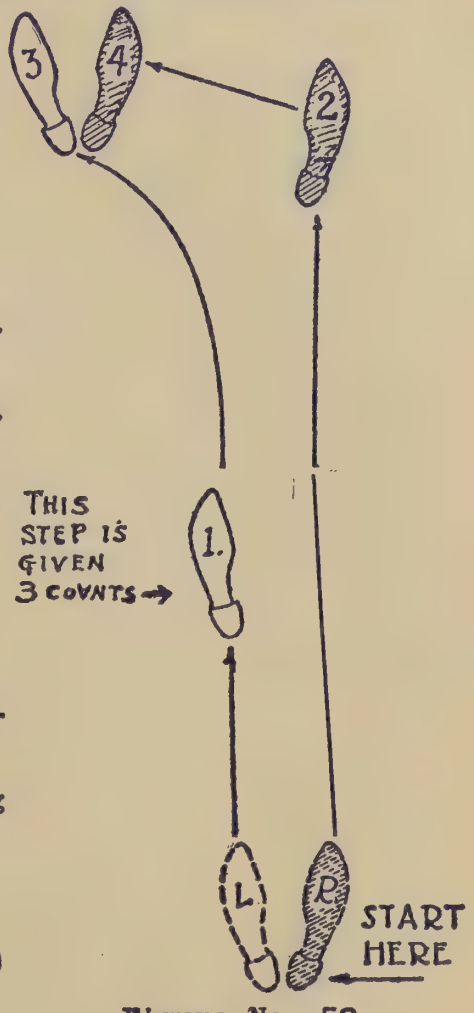


Figure No. 52

LADY'S PART:

Beginning with the right foot, take one long slow step backward. Hold the weight on that foot for three beats of the music. Count 1, 2, 3, while the weight is on the right foot.

Take a Backward Waltz movement of three counts beginning with the left foot.

Repeat the entire movement of six counts.

Read the note in the man's part. Practice rising on the right foot.

THE BILTMORE WALTZ TURN

MAN'S PART:

Step forward with left foot and hold the weight on that foot for three counts.

Figure No. 53

Then, with the right foot going forward, do the Right Waltz Turn of three Waltz Movements, nine counts. (The Right Waltz Turn is fully explained in Part 1 of the Complete Course.)

Note that there are three counts in the first paragraph and that the Right Waltz Turn in the second paragraph, has nine counts. This makes a total of twelve counts, or four measures of Waltz music.

Repeat the entire movement of twelve counts.

Give not less than one hour's practice to this step.

While holding the weight on one foot, the other foot is either at the side or behind the foot carrying the weight. (See illustration.)

LADY'S PART:

(Whenever Waltz steps are used, simply learn the man's part and you will have no difficulty in following a partner. The Waltz steps are the same for both the lady and gentleman.)

Step backward with right foot holding the weight on that foot for three counts.

Begin with left foot going backward and do the Right Waltz Turn or the Backward Waltz movement of nine counts.

The two above paragraphs make a total of twelve counts of four measures of Waltz Music.

Repeat the entire movement of twelve counts.

Look Over Your Right Shoulder When Turning To Right.

GOOD NIGHT WALTZ

MAN'S PART:

Begin with left foot and walk straight forward three long quick steps, counting LF 1, RF 2, LF 3. (Note that these three steps are done very quickly and smoothly and take one measure of Waltz time - three beats.)

After the third step, quickly place the right foot about ten inches to the right of the left foot and hold the weight on the right foot for three counts. (Count 4, 5, 6.) While the weight is on the right foot, close LF to right without placing any weight on left. Repeat the entire movement of six counts, beginning with left foot.

LADY'S PART:

Begin with the right foot and walk backward three long quick steps, counting, RF 1, LF 2, RF 3. (Note that these three steps are done very quickly and take one measure of Waltz time - three beats.)

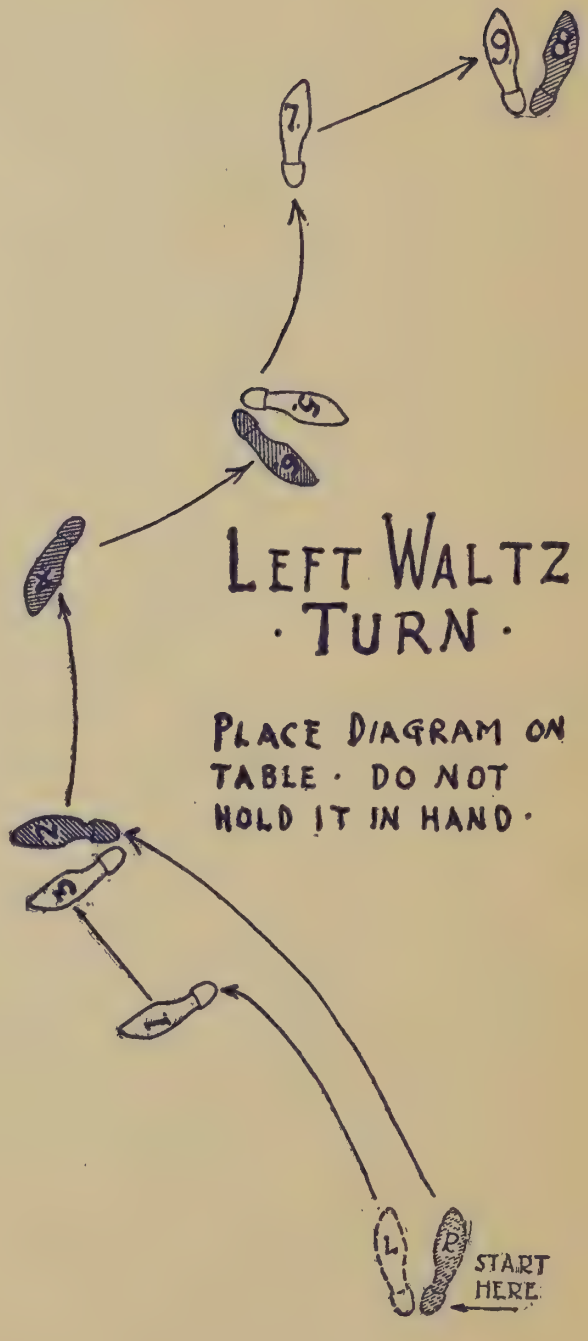
On the count of four quickly place the left foot about ten inches to the left of the right foot and hold the weight on the left for three beats, counting 4, 5, 6. While the weight is on the left foot, close RF up to left without placing any weight on the right foot. Repeat the entire movement of six counts beginning with right foot.

THE REVERSE AMBASSADOR WALTZ

MAN'S PART:

Begin with the left foot and do the LEFT WALTZ TURN of three Waltz steps or nine counts. After completing the Left Waltz Turn, take a step to the right with the right foot and hold the weight on that foot for three beats. (While the weight is on the right foot, bring the left up to the right but do not place any weight on the left foot.)

Repeat the entire movement of twelve counts.



LADY'S PART:

(Note: It is sufficient for the lady to learn only the man's part. Waltz turns are the same for both the lady and the gentleman.)

Look Over Your Left Shoulder When Turning To Left.

THE ROCKING MOVEMENT IN THE WALTZ

MAN'S PART:

1. Step forward on the left foot and hold the weight on that foot for three beats of the music. As you take this step on the left foot, let the body swing forward. (The right foot is brought up to the left, but no weight is placed on the right foot.)

2. Take a long step backward with the right foot, and hold the weight on that foot for three counts. (The left foot is brought up to the right but no weight is placed on the left.)

(Note that by stepping forward with the left foot and then stepping backward with the right, you do a rocking movement. The body sways forward, then backward. Each step is given three beats of the music.)

3. The step is completed by taking two Forward Waltz Movements beginning with the left foot. The Forward Waltz Movements take six counts and you finish with the weight on your right foot.

Repeat the entire step. (Rock forward on left, rock backward on right, then take two Forward Waltz Movements of six counts.)

LADY'S PART:

Step backward on the right foot and hold the weight on that foot for three counts. (At the same time draw the left foot up to the right without placing any weight on the left foot.)

Step forward on the left foot and hold the weight on that foot for three counts. (Draw the right up to the left without placing any weight on the right foot.)

Take two Backward Waltz Movements beginning with right foot. The Backward Waltz Movement takes a total of six steps so that you finish with your weight on the left foot.

Repeat the entire movement, beginning with right foot.

THE RITZ WALTZ

MAN'S PART:

1. Step forward on the left foot and hold the weight on that foot for three beats of the music. While the weight is on the left foot, you swing the right foot in front of you. (See Figure No. 54.)

Figure No. 54

2. Quickly slip backward on the right foot, holding the weight on it for three counts. While the weight is on the right foot, swing the left foot backwards. (See Figure No. 55.)

3. After mastering the first two paragraphs above, complete the step by taking two Forward Waltz Movements totalling six counts.

Repeat the entire step. Step forward on the left and swing the right forward. Then step backward on the right and swing the left backward. Complete the step by taking two Forward Waltz Movements.

LADY'S PART: Read the Man's Part Carefully.

1. Step backward with the right foot holding the weight on that foot for three counts. At the same time swing the left foot backward as in Figure 54.

2. Step forward with the left foot and hold the weight on that foot for three beats. At the same time swing the right foot as far forward as possible.

3. Complete the movement by doing two Backward Waltz Movements totalling six counts.

Repeat the entire step.

Figure No. 55

THE RITZ WALTZ TURN

1. Step forward on the left foot, turning on the ball of the left foot a quarter turn to the left. This step is given three counts. As you are making the quarter turn on the left foot, swing the right foot in front. (See illustration No. 54.) Remember that the foot which swings is lifted off the floor and does not carry any weight.

2. Step backward on the right foot and on that foot turn another quarter of the way round to the left. This step is given three counts. At the same time that you are stepping backward with the right foot and turning a quarter of the way to the left, swing the left foot as far backward as it will go. (See illustration No. 55.) (Note that when you swing your foot backward, it is lifted off the floor.)

The above two paragraphs complete only a half turn. Therefore, to make a complete turn, the above will be repeated in the next two paragraphs.

3. Step forward on the left foot, turning on that foot a quarter to the left, and at the same time swing the right foot far forward, lifting it off the floor.

4. Step backward with the right foot, turning a quarter to the left and at the same time swing the left foot as far backward as it will go. Note again that the left foot does not carry any weight.

(After completing four steps, each making a quarter turn, you should face the same way as at the start. Remember that each step was given three beats of the music.)

The above step is the most fascinating of all Waltz turns. To do it with ease and abandon requires not less than one hour's good practice. This variation may seem difficult at first, but it is really very easy if you master the preceding lesson.

The Lady's Part is exactly the same as the man's.

Look Over Your Left Shoulder When Turning To Left.

THE WALTZ CANTER.

(The One-step to Waltz Time)

The Canter is a walk. It is the One-Step danced to Waltz music. In other words you simply walk to waltz music.

There are three counts to a waltz measure. For each three beats of the music two walking steps are taken. The man counts two beats for the step with his left foot, and the third beat is taken with the right foot.

Step forward with the left foot and count 1, 2;

Step forward with the right foot, count 3.

Although you give two beats to the left foot and only one beat to the right foot, both steps are of the same length. (The right foot passes the left when going forward.) Walk around the room, counting L.F., 1, 2; R.F. 3. Do not bend or limp.

The Canter requires a great deal of practice before smoothness can be acquired. Remember that the Canter is simply the One Step. Anything you do in the One Step can be done in the Canter by simply walking the steps to waltz music.

In the Canter Walk, the man always goes forward and the lady backward. The man starts with his left foot and the lady begins with her right. Practice for an hour, going around the room in the Line of Direction.

.....

THE CUT STEP IN THE CANTER

The Cut Step in the Canter is the same as the Cut Step or Chasse in the Fox Trot. The man takes four walking steps and on the fourth step he draws the right foot behind the left foot, placing the weight on the right foot, at the same time lifting the left foot slightly off the floor. (See diagram of Chasse in Fox Trot.)

WHEN THE CANTER IS USED.

The Waltz Canter is usually done as part of the Waltz and is generally used as a fill-in between other waltz variations. The Canter is often used to relieve the sameness of the Waltz.

THE LADY'S PART

The lady's part is just the opposite of the man's. She counts two beats for the right foot and one beat for the left foot. She starts with her right foot and goes backward.

PART III

NEW FOX TROT STEPS

for Advanced Dancers

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THE LORRAINE FOX TROT

The Radio Taps

MAN'S PART: Take a long slow walking step straight forward with the left foot (1) and tap (2) the right foot lightly at your right side. (See illustration on next page for position of right foot during the tap.)

Then step forward with your right foot (3) and with your left foot (4) tap at your left side. Remember that the tap is a very light one and that only the tips of your toes touch the floor. (See Figure No. 56.)

Practice the above about 30 minutes or until you can walk with a free, easy swing. Remember that while you step forward with one foot, the other foot takes a light tap.

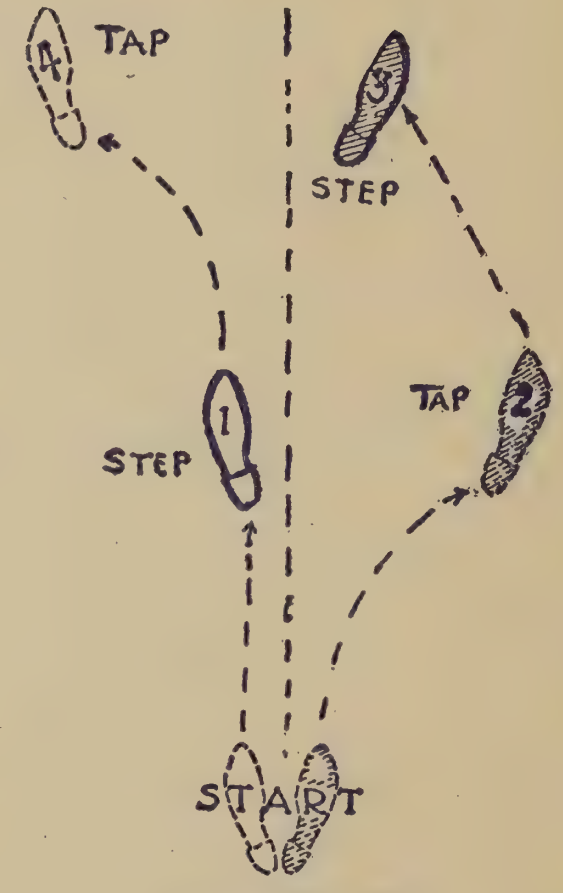


Figure No. 56

LADY'S PART: Read the first paragraph on this page.

1. Step backward with the right foot, at the same time tap with the left foot at your left.

2. Step backward on left foot, tap with right foot.

3. Repeat #1.

4. Repeat #2. Be sure to read the man's part and practice walking around the room until you can do the "tap" movement in a free easy manner.

THE MURRAY TAPS
(Fox Trot)

MAN'S PART

1. Take a long slow step straight forward with the left foot. While the weight is on the left foot, tap the right foot lightly at your right. (See illustration for position of right foot during tap.)

2. Take a long slow step straight forward with the right foot, weight on right and extend the left foot in front, lifting the left foot about two inches from the floor, pointing toes downward.

   Repeat the entire step of two counts.

   This step should be done with a great deal of abandon. Dance in as care-free a manner as possible.

   Remember that the tap is done lightly placing only the tips of the toes to the floor.

LADY'S PART

1. Take a long slow step straight backward on right foot and tap the left foot at your left side.

2. With left foot, take a long slow step straight backward, weight on left and lift the left foot backward in the same manner as in Fig. 54.
   Repeat the entire step. Begin with the right foot and take a long slow step straight backward.

THE RITZ FOX TROT

MAN'S PART: The first part consists of three quick sliding movements taken almost directly forward. Note the diagram. Slide the left foot forward, count 1; draw the right foot up to the left, count "AND"; slide left foot forward, count 2; draw right foot up to left, count "AND"; slide left foot forward, weight on left, 3. The accompanying diagram graphically explains this paragraph.

(The second part of the step is not given in the diagram. Therefore study this paragraph carefully.) As you take the third sliding step on the left foot, extend the right foot directly in front, as shown in illustration #54. Then step backward on the right foot and extend the left foot backward shown in Figure No. 55.

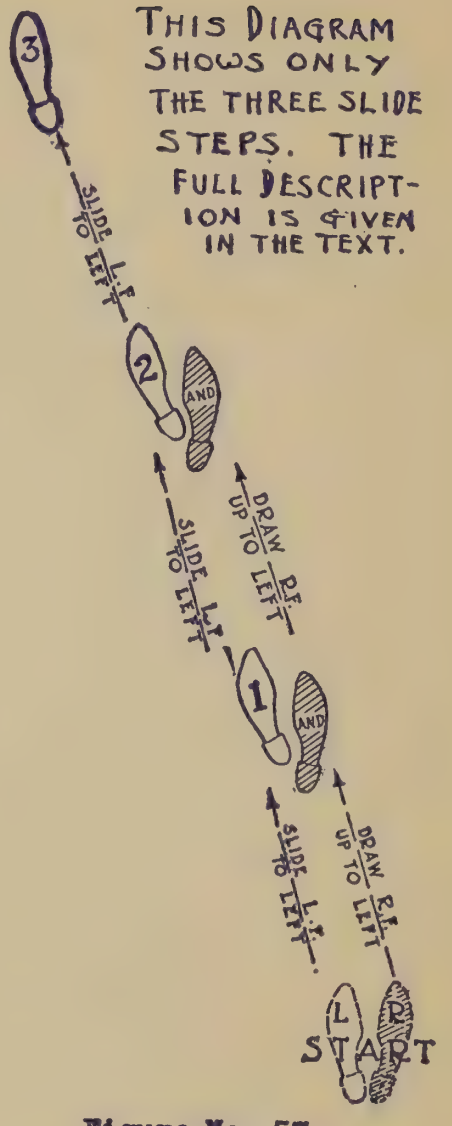


Figure No. 57

LADY'S PART: Study the man's part carefully. If you know the man's part, you gain a better appreciation of what you are expected to do. To learn to follow well, all the muscles of the feet must be developed. By learning the man's part as well as your own, you cover twice as much ground and give the muscles of your body almost twice as much training.

Take three sliding steps backwards. 1, Step back with right foot, then draw left up to right. 2, Step back again with right foot and draw left up to right. 3, Step back again with right foot, and lift the left foot as far backward as it will go, taking it slightly off the floor. See illustration #54. 4, Quickly step forward with the left foot and extend the right foot in front of the left, holding the right foot off the floor.

THE HARVARD TAPS
(Fox Trot)

In this step the man goes backward and the lady forward. As a rule, the man should always go forward and not backward. However, the advanced dancer should be able to lead sufficiently well to guide his partner even when he dances backward. To dance backward requires not only practice, but one must be a firm leader to make his partner dance toward him. Because the lady is accustomed to dancing backward, it is difficult for her to go forward.

MAN'S PART:

Stand with your back toward the Line of Direction. Begin with your left foot and take two long slow steps directly backwards. LF 1, RF 2.

While the weight is on your right foot, on the second step, place your left foot back behind the right foot and tap with your left foot, giving the tap a full count. (See Figure No. 61.) The entire count is: Walk backward LF 1, RF 2. Tap left foot backward 3.

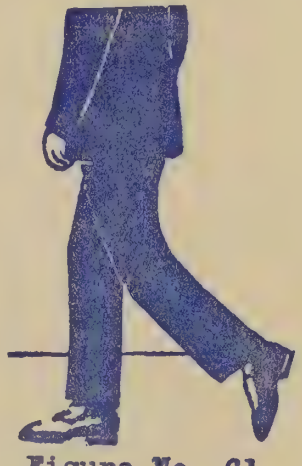


Figure No. 61

Repeat the entire step of three full counts. When you repeat the step, begin again with the left foot, walking backward.

LADY'S PART:

Remember that whenever you dance forward, toward your partner, no matter what dance you are doing, always step DIRECTLY toward your partner. Do not try to avoid his feet. Step straight toward him as though you were attempting to step on his feet.

Begin with the right foot and take two long slow steps forward, toward your partner, RF 1, LF 2.

Extend the right foot forward, tapping with that foot in front, without placing any weight on the right foot. Count 3.

Repeat the entire step, beginning with the right foot. Note that after doing a tap with the right foot, lift that foot slightly off the floor.

THE PRINCETON

MAN'S PART:

Begin with left foot and take two sliding steps diagonally forward, count 1 AND 2. (See diagram.)

While the weight is on the left foot, (2) extend the right foot forward lifting it about two inches above the floor, count 3. (See diagram.)

Take a long step backward on right foot bending the right knee and hold weight on right foot for two counts, 4, 5.

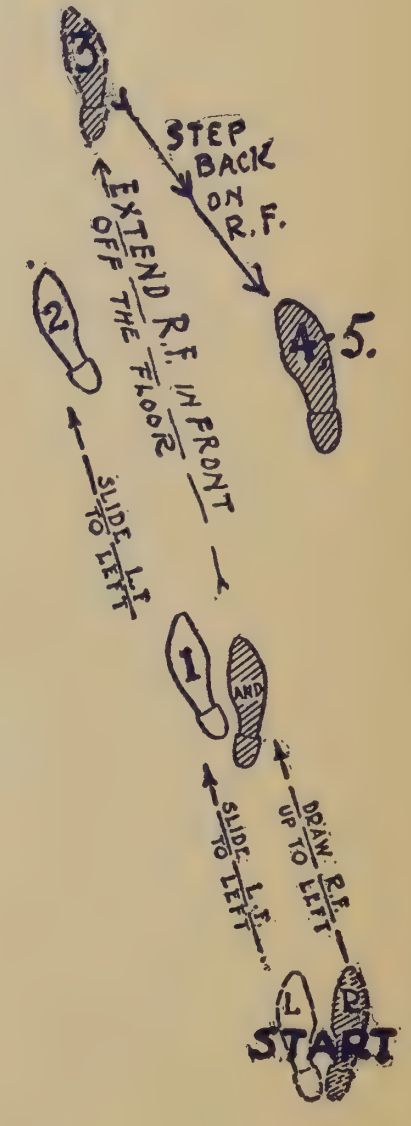
The above description is illustrated by the diagram on this page. For the balance of this step no diagram is given as the last three counts are easily understood without a diagram.

After you have mastered the above five counts, take a Two-Step with left foot diagonally to left, count 6 AND 7. (This is the same as 1 AND 2 above.)

For the eighth count take a long slow step on right foot.

Go back to the top of this page and repeat the entire step of eight counts, beginning with the left foot.

The lady's part, which is exactly opposite of the man's, can be easily mastered after learning the man's steps. When doing steps containing the Waltz or Two-Step, it is necessary for the lady to learn only the man's part.



MISS HELEN SHIPMAN AND ARTHUR MURRAY ILLUSTRATING ONE OF THE NEW POSITIONS IN THE TANGO AND FOX TROT.

NOTE THAT THE MAN'S RIGHT HAND IS PLACED QUITE LOW AND ALMOST ENCIRCLES THE LADY'S WAIST. ALL OF THE STEPS SHOULD BE LONG AND SMOOTH. THE MAN SHOULD TAKE AS LONG A STRIDE AS POSSIBLE WITHOUT BENDING THE KNEES.

THE SHEIK FOX TROT

This variation of the Fox Trot consists of a step to the side, and a Waltz step done to Fox Trot time. It is one of the most popular of the new variations.

MAN'S PART: Begin with the left foot and take a long slow step directly to your left, count 1.

Step with the right foot directly behind the left foot, count 2. Place the left foot about 14 inches to the left of the right foot, count 3. Draw the right foot up to the left, weight on right foot, count 4. (Note that counts 3 and 4 are quick steps while the first two are slow steps.)

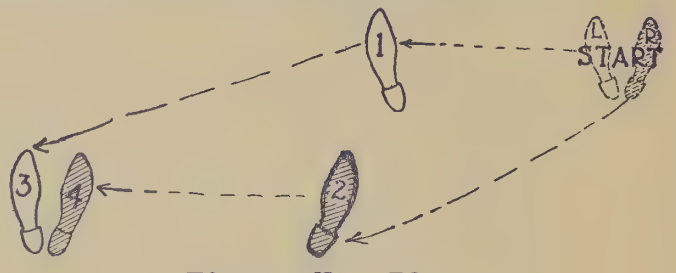


Figure No. 59

Study the diagram.

On the first count of the above described step, sway the body slightly to the left. On the second count, dip slightly, bending the right knee and sway the body slightly to the right. Keep the body inclined toward the right until after the fourth count.

Repeat the entire step.

LADY'S PART:

Begin with your right foot and take a long slow step directly to the right, count 1.

Place your left foot in front of the right foot, weight on left, count 2. Place the right foot about 14 inches to the right of left foot, count 3. Draw the left foot up to the right foot, weight on left, count 4.

The steps which are counted 1 and 2 are done slowly, while 3 and 4 are quick steps. On the first step, sway a little to the right side. On the second step, dip slightly forward, bending the left knee. Sway toward the left on the second step and keep the body inclined in that position until after the fourth count.

THE SYNCOPATED WALTZ-AND-ROCK

This movement contains a syncopated Waltz step done to Fox Trot music. It is extremely popular with good dancers who appreciate the beauty of doing Waltz steps to Fox Trot music.

Man's Part:

1. Begin with left foot and take a long slow step straight forward.
2. Step on right foot forward, diagonally to right, as in the illustration.
3. Draw left foot up to right, weight on left. These three steps complete one Forward Waltz movement.
4. Step directly backward on the right foot, holding weight on right foot two counts, 4, 5.

Repeat the entire movement, beginning with left foot.

Note that in the illustration the numbers 1 and 4 are dark. This is to indicate that they are slow steps; each step is given a full count. Numbers 2 and 3 are given quick steps.

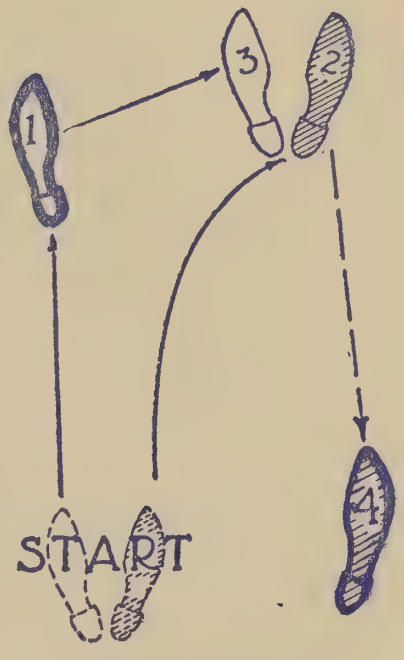


Figure No. 60

Lady's Part: Learn the man's part before studying your own.

1. Begin with the right foot and take a long slow step backward.
2. Place the left foot backward, diagonally to your left, about 14 inches to the left of your right foot.
3. Draw the right foot up to the left, weight on right.
4. Step straight forward with your left foot, weight on left.

Repeat the entire step of four counts.

Note that the first and fourth steps are done slowly and each of these steps receive a full count. The second and third steps are done quickly and receive only half as much time.

THE ARMY WALK

Danced to Fox Trot Music

TO THE REAR TURN

This turn is similar to what is known in the army as "to the rear turn." It is an "about face" turn in which a half turn is made without moving the feet out of place. You simply turn on the balls of both feet at the same time.

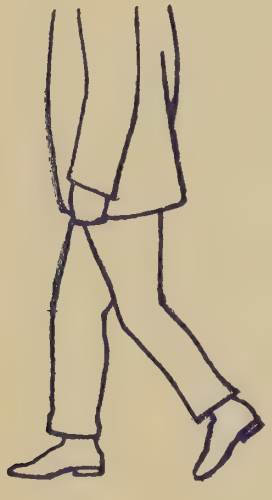


Figure No. 61

MAN'S PART:

Begin with left foot and walk forward three long steps, 1, 2, 3; L.R.L.*

Step forward on right foot, making a 1/2 turn to left on right foot. (During the turn the left foot does not move and does not carry any of the weight.)

This completes only a half turn. To make a full turn, repeat the step of four counts.

Look at the illustrations. The top picture shows the position of the feet on the fourth step just before the turn is made. The lower illustration shows the position of the feet after the turn is made. Note that the man turns half-way and that the left foot is off the floor, ready to begin over again.

* L.R.L.--Left, Right, Left.
* R.L.R.--Right, Left, Right.

LADY'S PART:

Begin with right foot and walk backward three long slow steps, 1, 2, 3; R.L.R.*

Step back with left foot and turn 1/2 to left, lifting the right foot slightly off the floor.

Four steps make a half turn; to complete the turn, repeat the step beginning with the right foot. Remember that the turn is made on the left foot, to the left, on the fourth count. You turn half-way, to left.

ADVANCED TO THE REAR TURN.

This turn is the same as "To the Rear Turn" with the exception that the turn is made on the second count instead of on the fourth count.

MAN'S PART:

Note: In order to make a half turn, pivot sharply on the ball of the right foot, turning to left.

1. Begin with left foot and walk forward one long slow step;
2. Step forward on right, turning 1/2 to left;
3. Repeat, beginning with left foot. Place the weight forward to left foot;
4. Step forward on right foot, turning 1/2 to left, weight on right.

Note that in the ADVANCED TO THE REAR TURN, the turning is made on the second step. You walk one slow step, then on taking the second step, you turn half-way to the left. When turning on one foot, take the other foot off the floor.

LADY'S PART:

Begin with right foot, a long step backward;

Step back on left, turning 1/2 to left, lifting right foot off the floor, 2;

Repeat: Step back on right foot, 3;

Step back on left foot, turning 1/2 to left, lifting right foot off the floor, 4.

THE ROCKING MOVEMENTS IN THE FOX TROT AND NEW TANGO.

The first step to be described is the simple ROCKING STEP wherein the couple takes one step and then rocks forward and backward. Although the simple rocking step is done very quickly, do it slowly while learning.

FIRST PART: The man steps forward with his left foot (the right remaining behind), and places his weight on the left. (In rocking, the feet do not move; the body moves forward and backward.)

The count is:

1. Step forward with left foot;
2. Rock backward to right foot;
3. Rock forward to left foot;

THE SECOND PART of the simple rocking step is similar to the first part:

4. The man steps forward with his right foot, placing his weight forward on that foot;
5. Rocks backward to left foot;
6. Then rocks forward again to right foot.

Remember that after learning the movement, the step is done to double quick Fox Trot music.

Now do the complete step of six counts. The complete step may be repeated about four times before changing to another variation. YOU BEGIN BY STEPPING forward with left foot.

The lady's part is just the opposite of the man's. She steps backward with her right foot, placing the weight on that foot; then rocks forward to the left foot; and on the third count she rocks backward to her right foot. (Remember the feet do not move during the rocking movement).

Second Part: Step backward with left, 4; rock forward to right foot, 5; rock backward to left foot, 6.

NOTE.

Whenever you take a step, or make a movement with your foot, <u>always place your weight on that foot.</u> This rule applies to every step in dancing, whether One-step, Fox Trot or Waltz.

THE TANGO FOX TROT

for Advanced Dancers

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[801 MADISON AVENUE NEW YORK, N.Y.

THE TANGO-FOX TROT - - - AN AMERICAN DANCE

First of all, I arranged the Tango so that it can be danced to Fox Trot music. Then the steps were simplified to suit the American style of dancing. The European men begin with the right foot. Americans are accustomed to starting each new step with the left foot. This change may seem unimportant, but next time you dance with a partner, begin with your right foot and see if you don't step right on your partner's left foot. From force of habit the girl has her right foot ready to begin a new step and if you start with YOUR right foot instead of the left, she will soon demand a pair of new dancing shoes. Therefore it was necessary to arrange the steps so that the man begins with his left foot.

European dances must be changed to suit American customs. They must not only be simplified but also "toned down" for use in American ballrooms. The Tango-Fox Trot is an Americanized Tango.

The dance which I am here describing may be danced to Tango or Fox Trot music. It is, of course, less elaborate than an exhibition dance. You will find it amazingly easy to learn. Within a few hours you will know many steps which will make your dancing more interesting not only to yourself, but to your partners as well. Each step gives a complete detailed description of the man's part as well as the lady's.

CAUTION!

I want to warn you not to attempt to learn the Tango steps until you have mastered the Waltz and the various steps in the Fox Trot. The Tango is an advanced dance for people who can do perfectly all the other dances. You will thoroughly enjoy the Tango after you acquire a good foundation. Without a solid foundation, you may find learning any advanced steps more or less difficult.

THE WALTZ IS THE FOUNDATION OF THE TANGO

The new Tango is often referred to as "The Waltz Tango" because of the predominance of old-fashioned waltz steps. It is most important that one should know the real Waltz – not the Two-Step Waltz – before learning the Tango. Every one who wants to become a really good dancer should know the actual steps in the old-fashioned "round waltz". There is no more important dance today than the real Waltz. It is used very extensively in the Fox Trot and is evident in almost every new variation which makes its appearance.

As stated before, the Tango tempo is the same as the Fox Trot. It is danced to "four-four" time. However, we will not be concerned with technical terms. We will use the simplest method of counting, that of counting the actual steps taken.

In the Tango and Fox Trot, the steps are divided into slow and quick movements. The slow step takes about a second and gets two beats of the music. The quick step is twice as fast as a slow step and is given only a half second.

To be sure that you know just how fast to walk, take out your watch and hold it in your hand while walking. Give one second to each slow walking step. Walk around the room for about ten minutes doing the slow steps.

After that, walk around the room, with watch in hand, and do the quick steps, giving a half a second to each step.

Be sure and learn to walk correctly to Tango or slow Fox Trot music before going further.

THE TANGO WALK OR PROMENADE

MAN'S PART:

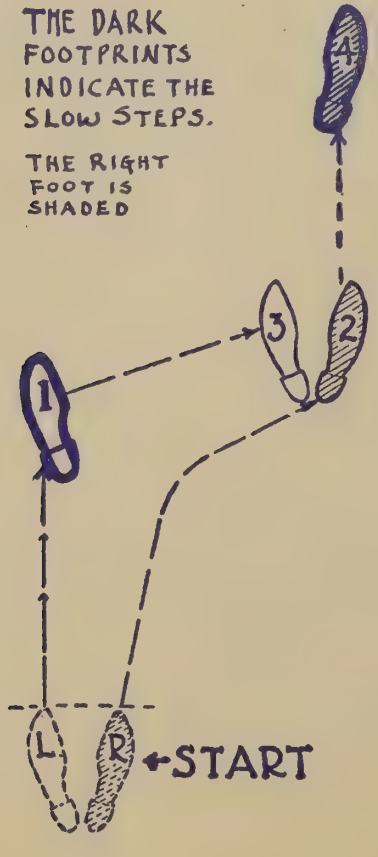
1. Take one SLOW walking step forward with the left foot.

2. Step forward quickly with right foot, moving it diagonally to the right, about 10 inches to right of the left foot. (See diagram.)

3. Quickly draw left foot up to right, weight on left.

4. Take one slow step straight forward with right foot, weight on right.

See illustration on page 27 for the Tango position illustrating the fourth step.

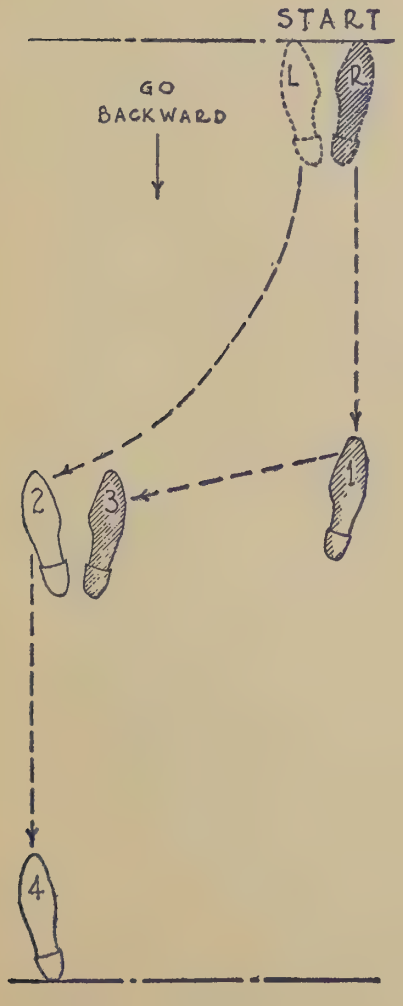


The Lady's Part in the Promenade

It is advisable for the lady to be thoroughly familiar with the man's part before doing her own. This gives her a better appreciation of what she is supposed to do. If you know the man's part, you can appreciate more readily what is expected of you in order to follow him.

The lady always begins with the right foot. Remember that in order to follow well you must take long steps. Begin with four long, slow walking steps.—*Then*

1. Take one long slow step backward with the right foot.
2. Step backward quickly with the left foot, placing it about 14 inches to the left of the right foot (see diagram).



3. Quickly draw the right foot up to the left foot, weight on right foot.
4. Take a long slow walking step backward with the left foot, weight on left. That's all.

Note that 1 and 4 are slow steps, while 2 and 3 are done quickly.

Repeat from the beginning. Remember to study the instructions on the previous page before learning the lady's part.

THE CORTÉ

The Corté is one of the standardized steps of the Tango. It is perhaps the oldest of the Tango steps and one of the very few in which the girl lifts her feet high off the floor.

MAN'S PART:

1. Place the left foot quickly forward as shown in the illustration at the top.

2. Quickly draw the right foot up to the left.

3. Quickly step back with the left foot, placing the weight on the left foot and holding it there for two counts. Note that while you are holding the weight on the left foot you lift the right foot off the floor as in the illustration at the bottom. The girl at the same time lifts her left foot up at the back.

4. Step slowly forward, weight on right foot. Repeat the entire movement beginning with left foot.

The Corté is undoubtedly one of the most difficult steps to learn. It is therefore necessary to practice it for at least an hour. If you can learn this step you should have no difficulty in learning any step in any dance. In comparison to the Corté, other dancing steps are very simple.

Posed especially by Mr. and Mrs. Henry W. Herman

THE LADY'S PART IN THE CORTE

LADY'S PART: Read the man's part very carefully. Do not attempt to learn your own steps until you learn the man's part, so that you will know how to follow your partner. First learn what he must do and what he expects you to do. Before going to the next paragraph, read carefully every line on the preceding page.

Remember again that your steps are absolutely dependent upon the man's part and because the Cortez is perhaps one of the most difficult of all dancing steps, you should study the photographs and the descriptions very carefully.

1. Take a long, quick step backward with the right foot.

2. Quickly draw the left foot almost up to the right. (See the middle photograph.)

3. Quickly step directly forward with the right foot and then slowly lift the left foot off the floor as illustrated in the bottom photograph.

4. Step slowly backward on left foot.

Note that the third step with the weight on right foot is given two counts in order that you will have time to lift the left foot off the floor.

Go back to the very beginning and read carefully the descriptions and also study the photographic illustrations. Let me again impress upon you the need of going slowly and practicing conscientiously. You should spend not less than an hour on this step. Remember that the Cortez is done very quickly when dancing, but you should go slowly at first while practicing.

THE CHASSE IN THE TANGO-FOX TROT

The Chasse is perhaps the most difficult of all Tango steps. It is one of the open position steps in which the dancers stand about six inches apart and both dancers look in the same direction. (See photo on next page.)

The steps are taken sidewise. The man has his back to the center of the room as he progresses to his left. The lady faces the center of the room and her steps are taken sidewise to her right.

If you know the Two-Step, you will find that learning the Chasse is very simple. The movement consists of a Two-step to the left and one slow walking step.

First read the description, and then study the diagram. Study the steps carefully before attempting to do them. The Chasse is perhaps the most difficult step and if you can learn it, you will be able to dance ANY ballroom dance.

ONE – slide left foot to left side

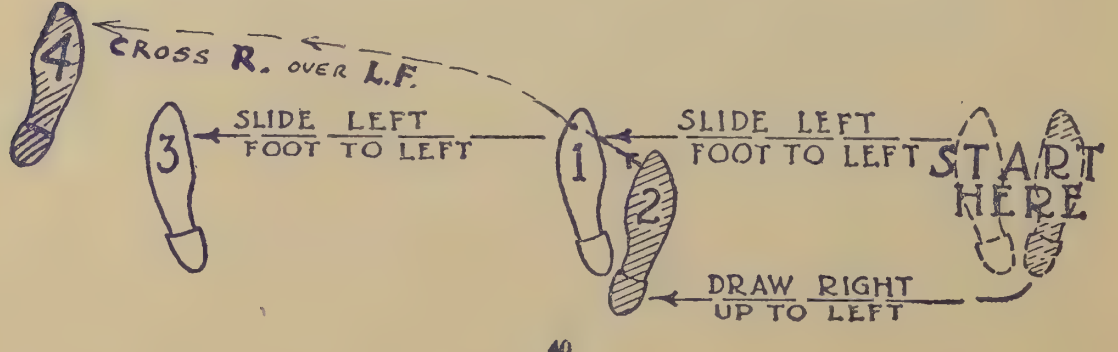
TWO – draw right foot up to left

THREE – slide left foot to left side

(These three steps are done quickly.)

FOUR – Cross right foot slowly in front of left, placing weight on right foot. See illustration on next page which shows the position of the feet on the fourth step. Study the diagram at bottom.

Repeat the entire step three more times. Note that all of the steps are taken sidewise, to the man's left.



THE CHASSE – LADY'S PART

LADY'S PART: Read the man's part. Note that the man has his back to the center of the room. The lady faces the center and takes her steps to the right.

ONE – slide right foot to right

TWO – draw left up to right

THREE – slide right foot to right

FOUR – cross left foot in front of right. (See illustration.)

Repeat entire step three more times.

Posed by Mabel Ballin, screen star, and Arthur Murray.

EL SHARON

The El Sharon is made up of walking or promenade steps. There are two features which distinguish the El Sharon from the ordinary step: first the feet are crossed in a very exaggerated manner. Note that when walking forward or backward, one foot is crossed directly in front of the other foot. The second point of distinction is the dancing position of the couple. Instead of standing in front of your partner, the lady stands to the right of the man during the entire movement. (See photograph on this page for the position.)

Although the diagram on the next page may look complicated, the El Sharon is really very simple. Study it very carefully.

The man begins with his left foot and takes three very slow walking steps toward the upper left hand corner of the room; 1, 2, 3.

He then walks backward three steps beginning with the right foot; 4, 5, 6.

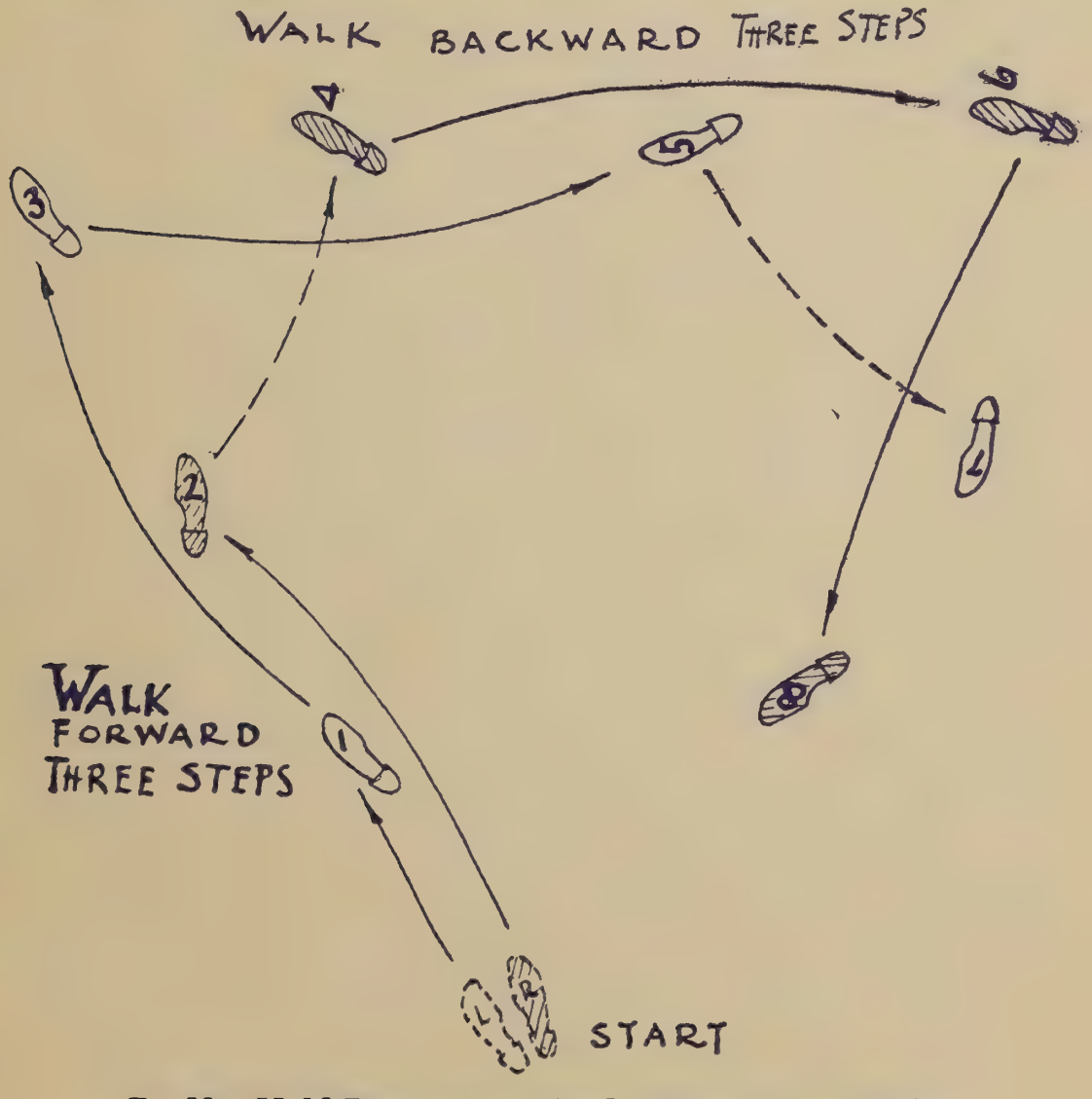
On the seventh count, beginning with the left foot, he walks forward two steps toward the starting point; 7, 8.

Posed by Aileen Meehan and Arthur Murray.

LADY'S PART IN EL SHARON

If you have read the man's part you need no further instructions, for the lady's part is just the opposite. Simply remember that you begin with the right foot and walk backward three long slow steps, 1, 2, 3; then walk forward three steps, 4, 5, 6; then go backwards two steps beginning with the right foot.

In dancing the El Sharon with a partner, you do not have to be concerned with turning. It is up to the man to guide you in this simple turn. The lady simply remembers to walk backward three steps, then three steps forward, then two steps backward. Note the position of couple on previous page.



Do Not Hold Diagram in Hand. Place it on a Table.

THE SINGLE CORTEZ
(With Kick-Up)

The following is a detailed description of the Single Cortez:

1. left foot, walk forward long slow step.
2. right foot, walk forward long slow step.
3. begin Forward Waltz movement by stepping straight forward with left foot, (slow step).
4. step right foot forward, diagonally to right, placing R. F. about 14 inches to right of L. F. (quick step).

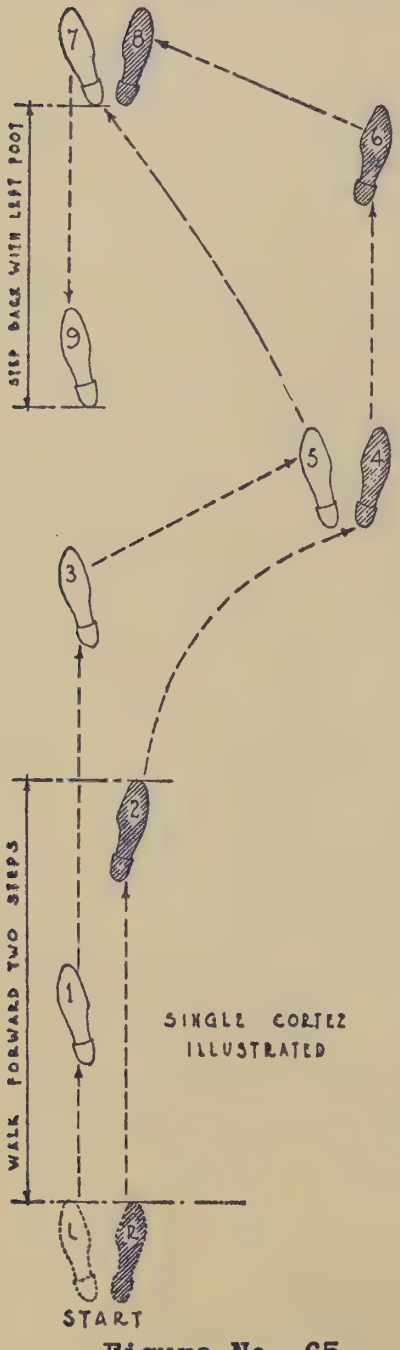


Figure No. 65

5. draw left foot up to R. F., placing weight on left (quick step).
6. begin second Forward Waltz movement by stepping straight forward with right foot, (slow step).
7. step left foot forward, diagonally to left, placing L. F. about 14 inches to the left of R. F. (quick step).
8. draw right foot up to left foot, placing weight on right, (quick step).
9. take a long slow step backward with left foot, and hold the weight on the left foot for two full beats.

(Note: As you step back with) (your left foot, your partner) (steps toward you with her) (right foot and lifts her left) (foot up at the back, as in) (Figure No. 54.) (Your right foot does not move) (out of place.)

THE SINGLE CORTEZ

Lady's Part

Important Note: Read the man's part carefully before learning your own steps.

The following is a detailed description of the Single Cortez:

1. right foot, walk backward, a long slow step.
2. left foot, walk backward, a long slow step.
3. Begin Backward Waltz movement by stepping straight backward with right foot, (slow step).
4. step left foot backward, diagonally to left, placing L. F. about 14 inches to left of R. F. (quick step).
5. draw right foot up to left, placing weight on right foot, (quick step).
6. Begin second Backward Waltz movement by stepping straight backward with left foot, (slow step).

7. step right foot backward, diagonally to right, placing R. F. about 14 inches to right of L. F. (quick step).
8. draw left foot up to right foot, placing weight on left foot, (quick step).
9. step forward with right foot, directly toward your partner a long slow step and hold the weight on right foot and gradually lift the left foot up at the back as in the illustration. Note that you hold the weight on the right foot for two full counts.

ADDITIONAL STEPS IN

THE PRINCE OF WALES FOX TROT

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801 MADISON AVENUE . . NEW YORK, N. Y.

THE ROYAL TURN

MAN'S PART:

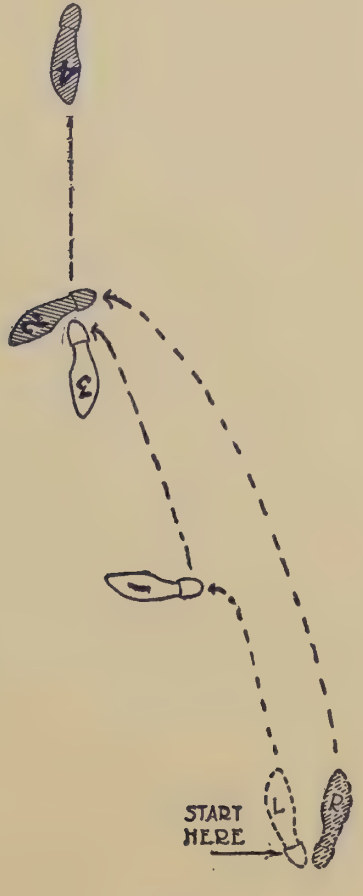
(This turn is undoubtedly one of the most effective looking steps in the Fox Trot.)

Following is a detailed description of the complete movement: Beginning with left foot, step forward, turning to left. (See diagram for first three movements.) During these three steps you should make a half turn. Count 1, 2, 3. The first step is done slowly while 2 and 3 are taken quickly.

4. Take a long step backward on the right foot, holding the weight on this foot for two counts while you lift the left foot about an inch off the floor.

REPEAT THE ENTIRE MOVEMENT.

Note: Do not hold the book in your hand, but place it on a table while making the turn.



PRINCE OF WALES FOX TROT

Man's Part

Begin with the left foot, going forward, and take three slow walking steps, L.F. 1, R.F. 2, L.F. 3.

On the fourth count simply extend the right foot in front lifting that foot an inch off the floor pointing the toes downwardly.

On the fifth count take a long step backward on the right foot.

On count six extend the left foot as far backward as it will go pointing the toes backward as far as possible.

Take two slow walking steps forward, L.F. 7, R.F. 8.

REPEAT THE ENTIRE MOVEMENT.

Lady's Part

The lady's part is opposite to that of the man's. She begins with her right foot and takes three long slow walking steps backward, R.F. 1, L.F. 2, R.F. 3.

4. Extend the left foot as far back as it will go, lifting it two inches off the floor, the toes pointing downwardly.

5. Take a long step forward on the left foot.

6. Extend the right foot as far forward as possible, lifting it slightly off the floor.

7 and 8. Take two long steps backward R.F. 7, L.F. 8.

REPEAT THE ENTIRE MOVEMENT.

Ann Forrest, Famous Movie Star, and Arthur Murray illustrating one of the correct positions of the hands and arms.

NOTE THE POSITION OF MISS ANN FORREST'S RIGHT FOOT. IN ORDER TO FOLLOW WELL, THE GIRL SHOULD MAKE HER TOES GO BACKWARD AS FAR AS POSSIBLE. THE MAN SHOULD NOT HAVE A JELLY-FISH HOLD, BUT MUST BE VERY DECIDED IN HIS MOVEMENTS. HE SHOULD HOLD HIS PARTNER FIRMLY.

PRINCE OF WALES FOX TROT

ADVANCED RIGHT PIVOT TURN

MAN'S PART:

NOTE: Study this step slowly and carefully as it is a very good one to use to fast music and when in a crowded ballroom.

NOTE: When turning, pivot on the ball of one foot while taking the other foot off the floor.

1, 2, 3. Man begins with left foot, walks forward 3 slow steps.

4. Step forward on right, turn 1/2 way to right. Weight on right.

5, 6. Walk backward two steps, L.F., 5; R.F., 6;

7. Step back left, turning 1/2 to right. Weight on left.

8. Step forward right. Weight on right.

Note: In turning, keep the left foot behind the right.

LADY'S PART:

Begin with right foot, walk backward 3 slow steps, 1, 2, 3;

Step back on left, turning half-way to right, 4;

Walk forward two steps, R.F., 5; L.F., 6;

Step forward right, turning 1/2 to right, 7. Weight on right.

Step back left, 8. Weight on left.

To be sure of your direction, look over your right shoulder while turning.

ETIQUETTE OF THE BALLROOM.

Invitations to Balls, etc.

How to Answer Invitations.

Correct Dress.

Correct Introductions at Social Functions.

Details of Balls and Dances.

A Hostess and Her Duties.

When the Dance is Over--How to Leave Your Partner.

The Correct Position When Dancing.

When You Are Host.

The Dansant or Tea-Dance.

INVITATIONS TO DINNERS, BALLS AND DANCES.

The kind of invitation to be issued depends of course on the function to be given; formal affairs require equally formal invitations, while more leeway is allowed when the entertaining is informal.

Ten days to two weeks notice is usually given when sending out dinner invitations. This gives the recipient time to acknowledge the invitation, and affords the hostess time to dispatch additional invitations when guests decline. Less than a week's notice is considered bad taste.

For a dinner-dance many hostesses issue their invitations three weeks in advance of the date fixed. Two sets of invitations are often issued for this function, one to those whom she wishes to entertain at dinner as well as at dancing, and the other to those whom she wishes to be her guests for dancing only.

For a formal affair the invitations are usually engraved on heavy white bristol boards, or on white letter sheets. If sent by mail, two envelopes are required; one bears the name of the invited guest and is left unsealed; the second envelope shows the full name and address. If sent by messenger, only a single envelope is used. Many hostesses who entertain extensively keep a supply of engraved invitations with blank spaces left on which the date and hour are filled in.

Some hostesses prefer writing their invitations. In this case plain heavy paper is used and the sheet is folded once to fit the envelope. Only one envelope is used, whether sent by mail or delivered by messenger.

Whether the invitations are engraved or written, the same form may be used:

Mr. and Mrs. Charles Hudson Smith
request the pleasure of your company
at dinner
on Wednesday evening, the fifteenth of May,
at half past seven o'clock
One hundred ten Riverside Drive

If it is to be a dinner-dance, the words, "at a dinner-dance" are substituted or the word "Dancing" is engraved or written in the lower left-hand corner, or "Dancing at eleven."

A point much argued is whether or not a hostess should remind her guests to reply. Thoughtful people make it a point to always acknowledge receipt of such an invitation, but a hostess often is kept waiting in uncertainty not knowing how many guests to arrange for, which also disturbs the seating arrangement. While the argument goes pro and con, many women of excellent taste put the words, "Please reply" at the lower left-hand side of the card. "R. S. V. P." is no longer used. It is not only passe, but is not considered in the best taste.

Invitations to a dance may be engraved or written.

Mr. and Mrs. Robert Pound Ellison
request the pleasure of your company
at a dance
on Thursday, the fifteenth of June,
at ten o'clock
at three hundred and eighty
Euclid Avenue.
Please reply.

Or, if it is a debut dance, the form may properly read:

Mr. and Mrs. Robert Pound Ellison
Miss Lucille Ellison
request the pleasure of your company
at a dance
on Thursday evening, the fifteenth of June,
at ten o'clock
at three hundred and eighty
Euclid Avenue.
The favor of a reply is requested.

Lesson 92

HOW TO ANSWER INVITATIONS.

Well bred and considerate people always answer dinner invitations within twenty-four hours after receipt. It shows inconsideration and is unforgivably remiss to allow an invitation to remain unanswered two or three days. One must also accept or decline an invitation; it is unpardonable to say, for instance: "Mr. Smith will be glad to accept Mrs. Usher's kind invitation if he is not called out of town before the tenth."

When an invitation is received, written in the third person, it must be answered in like manner. For instance:

Mr. and Mrs. John Lowe
accept with pleasure
Mr. and Mrs. Russell Harper's
invitation to dinner on
Tuesday, March the fifteenth
at eight o'clock
95 Park

The envelope should be addressed to Mrs. Russell Harper.

If a dinner invitation is extended in the form of a note, it must be answered in like manner.

Lesson 93

CORRECT DRESS.

So much has been written about the psychology of dress, to give ease and poise, and the observance of proper dress in the scheme of "the fitness of things", that anything further almost sounds trite or hackneyed. But without dwelling on the subject this much may be said; that it is scarcely less

than an insult to a host or hostess for a guest to accept an invitation to a social function and appear improperly clad. If a hostess incurs the trouble and expense of providing hospitality and entertainment, the guest should at least wear suitable attire. If one does not know what kind of dress is suitable for the occasion, an effort should be made to find out; failing in this, then the simplest thing is to forego the pleasure of such hospitality. To be properly dressed, that is, in keeping with the function, is decidedly essential.

When attending a formal dinner party, the correct gown is of course decollete, made in the prevailing mode and fabric. It would be in bad taste to attend such a function in a dark cloth dress, with long sleeves and high neck, or to wear a two-piece garment, that is a blouse and skirt. The hair should be becomingly dressed and jewels may be worn. Gloves are rarely worn now into the dining room.

For a ball or brilliant dance, the same attire is suitable, although it may be more elaborate if desired and more jewels may be worn.

If the affair is a simple party or informal dance, where only a few guests are invited, a simpler gown is preferable, also fewer jewels.

A young woman or debutante may be as elaborately gowned as a matron, though her dress is fashioned on more girlish lines, and flowers are preferred to jewelry. A gown of filmy fabric, and a corsage is the usual attire for a debutante. It is not in the best taste for a debutante to be loaded with jewelry. If she has received a string of pearls or brooch as a debut gift, this may be worn.

For a luncheon or dansant, simpler dress is preferred. An afternoon frock of silk-crepe de chine, satin, or Georgette is suitable. In summer,

an organdy, voile or other light fabric may be worn. For a garden party any of the summer fabrics are suitable. Attractive garden hats are also worn with such a costume.

Fads and extremes in dress are avoided by women of equisite taste, especially daring and ostentatious apparel. A popular axiom of Beau Brummel's, is a good rule for dress. He said, "to be well dressed, you must not be noticed."

For a formal evening function, dinner or dance, the correct dress for men is a black full dress suit. A white waistcoat with long V front is worn, and starched white linen with three pearl studs, and a white bow tie. With this attire patent leather pumps or ties are worn, both in summer and winter. A top hat, dark overcoat and gray gloves are worn to a dinner party. For opera or an evening dance, white gloves are substituted.

For a small or informal dinner party, a dinner jacket is worn with a black bow tie. The top hat is omitted with a dinner jacket. For a formal dance in summer, a dinner jacket (Tuxedo) may be worn with white flannel trousers.

Lesson 94

CORRECT INTRODUCTIONS AT SOCIAL FUNCTIONS.

The simple matter of making introductions is important. The finesse of good breeding is evident in the carefully enunciated introduction and the graceful manner in which it is made. Many otherwise well bred people err in this little everyday ceremony.

The simplest form of introduction among people of practically the same age and standing is, "Mrs. Jones this is Mrs. Smith." If Mrs. Jones is

the elder matron, then a more gracious way is, "Mrs. Jones may I present Mrs. Smith," for a younger woman is always introduced to an older one, and an unmarried woman is presented to a matron. If Mrs. Jones is a woman of distinction, a bit more complimentary form may be used. "Mrs. Jones, may I present Mrs. Smith? She is very anxious to meet you."

The abrupt and rather commanding, "Mrs. Jones meet Mrs. Smith" should not be used. People of sensitive feeling will avoid thrusting people at each other in this manner.

When a man is introduced to a woman, the woman's name is always spoken first and the man is presented to her. "Miss Austin, may I present Mr. Palmer," is a polite form. If Miss Austin is a relative, it may be changed to, "Jane, may I present Mr. Palmer? My cousin, Miss Austin, Mr. Palmer."

When a man introduces another man to a woman, he says, "Miss Austin, may I present my friend Blank? He is very eager to know you."

Lesson 95

TO ACKNOWLEDGE AN INTRODUCTION.

To acknowledge an introduction, one may bow and repeat the name of the person introduced, or say, "How do you do Miss Smith."

When a woman is introduced to people in her own home, it is a mark of graciousness to offer her hand and make some pleasant acknowledgment. "Miss Smith, I am very glad to know you," or, "How do you do, Miss Smith; it is a pleasure to meet you."

When a man is introduced to a woman, she usually acknowledges the introduction by bowing and repeating his name. However, if she is a hostess, she may be more cordial. When a man is presented to a woman, his acknowledgment of the introduction should always express pleasure at meeting her.

"I am happy to meet you, Miss Smith," or, "It is a great pleasure to know you, Miss Smith."

When an introduction is made between women, if the younger woman is seated, she should rise to acknowledge the introduction. If a woman is presented to a group of women, they do not rise to acknowledge the introduction unless she is an older woman or a person of distinction. A woman does not rise to acknowledge an introduction to a man unless she is the hostess.

A hostess always rises to meet her guests, whether men or women are introduced.

Lesson 96

DETAILS OF BALLS AND DANCES.

Nowhere is the culture and grace of women and the ease and poise of men shown to such advantage as in the ballroom. Likewise nowhere else is its absence more conspicuous.

To give a successful ball or dance, there are numerous details to be looked after by the hostess.

The first duty of a hostess in giving a dance, is to provide a suitable dancing floor and sufficient space for the comfort of her guests. To overcrowd a ballroom is to defeat the purpose of a dance, which is to provide entertainment for one's guests. A hostess fails in this when she subjects her guests to a crowded, close ballroom. First, then a suitable ballroom must be available, and the hostess must have it polished and in order for dancing.

Time was when a hostess hesitated to go outside of her own home to give a dance, but fortunately that day is past. If a home is not large enough or convenient for such a function, a hostess may properly rent a ballroom in a club or hotel. To insure the comfort of her guests, she will see that it is well ventilated and properly heated.

Cloak or dressing rooms are necessary in planning a dance, - whether large or small. One must be provided for the women and one for the men. Each room should be fitted up for the convenience of the guests. Racks should be placed for wraps, and in the women's room a dressing table should be equipped with the necessary toilet articles. If the dance is a large one, a maid should be stationed in the women's room to be of service when needed.

The music also depends on the preference and resources of the hostess. A piano, or violin and piano may be used, or a piano, violin, drums and saxaphone. They are the foremost popular instruments for dancing. The success of a dance depends largely upon the music.

The refreshments are also a matter for the preference and taste of the hostess. Sometimes only punch or iced lemonade is served, particularly at large dances or subscription balls. If the hostess wishes to give a buffet supper, two hot and two cold dishes are usually served in the winter. They may be selected from lobster or croquettes, creamed chicken or creamed oysters, cold meats, salads, sandwiches and ices. Or one hot dish may be served with a salad and ices, sandwiches, bon bons, a hot drink and a cold drink. In summer hot dishes may be dispensed with, and fruit substituted.

The table will be covered with a snowy cloth and brilliantly lighted, with candles or candelabra, and if a number of guests are invited, three or four servants should be in attendance. Ice cream cones are very popular at informal dances.

Lesson 97

A HOSTESS AND HER DUTIES.

How to Ask for a Dance.

As the guests enter the ballroom the hostess usually stands near the door, and greets them graciously offering her hand. If some of her women

friends are receiving with her, she introduces them to the guests as they arrive. If a debutante daughter is being presented, she is introduced by her mother to the guests. When the dancing begins the young woman may mingle with the guests and dance throughout the evening, returning to her mother's side between dances if she wishes, and at the close of the evening.

A hostess remains standing near the door until all the guests have arrived, then, she too, is free to mingle in the ballroom until the time of departure.

A successful hostess always keeps her eye open for the timid young men and possible wallflowers among the young women. When she sees a neglected girl, she may with propriety ask some young man to dance with her. Likewise, she goes to the rescue of any long-suffering young woman in the clutches of a bore by taking up a partner to claim a dance with her. Her intuition will also tell her when a young man is anxious to escape from uncongenial companionship and she will go to his aid. Tact in such matters marks the popular hostess, and of such her friends will "rise up and call her blessed."

Our customs in chaperonage have been somewhat modified within the last few years. A hostess may properly ignore the mothers of young women she invites to her dances, if she so elects. It is of course understood that the young women whom she invites will be chaperoned by her and a few intimate friends of the hostess.

However, many hostesses invite the mothers, leaving the acceptance to their choice. Oftentimes a mother who no longer dances, sends her regrets.

It is the duty of the hostess and the other chaperons to make introductions whenever possible, especially among the younger people, and see that the dancing men are presented to the young women, so that no one will be neglected.

WHEN YOU ARE HOST.

A formal dinner party or dinner-dance is a great responsibility on a hostess. It requires all her ingenuity and tact, and its success depends chiefly on the selection of congenial guests, the menus and service, and the thoughtfulness and tact of the hostess.

Unless a hostess has a sufficient number of servants, she had best content herself with a simpler dinner or other forms of entertainment, whose requirements are not so exacting as the formal dinner.

In selecting her guests, a hostess carefully avoids a "hodge-podge" assembly, or of inviting people irrespective of their tastes and temperaments. There is nothing more tiresome or dull for guests than to have to spend two hours or more in company with people with whom they share no common interests. A hostess who would have her dinner-party a success invites to her board people of mutual or sympathetic interests, and certainly looks to it that dinner partners have something in common. This, more than any other one thing, will contribute to the success of her dinner. People will forgive a cold soup or a poor entree' more readily than uninteresting companionship.

When a girl is hostess at a dance, she stands near the door usually with her mother, and if it is her debut, the custom has grown of asking four or five of her girl friends to receive with her. She welcomes her guests as they arrive and introduces them to her friends receiving with her.

When her guests have arrived she joins in the dancing. It is gracious to dance with as many of her guests as possible. She may request some friend, her father or brother to present any young men who may be strangers to her. In her own enjoyment she does not overlook her guests, but watches to see that they too are having a good time. She makes as many introductions as she can, seeing that there are no wallflowers and that dancing men are presented to the girls.

Needless to say when a man is a guest at a dance, after dancing with the lady whom he escorted, it is his duty to seek out the daughter of the hostess, or if the young lady is hostess, he promptly asks her for a dance.

If the dinner-party is a large one and all the guests cannot be introduced, before going to the dining room, at least dinner partners must be introduced.

The host leads the way to the dining room, escorting the honor guest, if there is one, and the others follow, either with their partners, or with whomever they may be talking at the time. They find their places by looking at the place cards.

When a gentleman finds his partner at table, he draws out her chair, and seats himself after she is seated, watching however, to see that the hostess is first seated.

The rule in seating guests is that husbands and wives are never placed next to each other, nor are relatives placed together. The hostess will also try to place people next to each other who will be congenial or have some mutual interests. To increase the pleasure of her guests, or put a stranger at ease, when making the introductions before dinner she may say something that will help her guests to become acquainted. For instance, "Mr. Blake, Miss Brent is a golf enthusiast too. You must get her to tell you about the technique of her putting." Such remarks will often open up conversation and make it easier for her guests to talk to each other.

THE DANSANT OR TEA-DANCE.

The afternoon tea that has been such a convenient means for a woman to pay off her social obligations, or entertain a great many friends as formally, or informally as she chose, has been touched like other phases of social life by the modern dance craze. The day is happily past, when the average woman, even mothers of grown daughters, feel that they must be overly decorous just because they have turned the page in Father Time's calendar of middle life. Dancing is healthful and vitalizing and women have taken it up with avidity as a lost art in preserving youth and beauty. As a consequence their youth lingers, their movements and carriage retaining the grace of youth long after their mothers and grandmothers thought of themselves as old women.

It is this modern fashion that created the popularity of the tea dance and the dansant. A hostess now may entertain a great many of her friends at a tea dance, and with a small outlay entertain charmingly.

A tea dance is given in the afternoon, usually from four to seven. The drawing room of one's home may be used for entertaining at a tea dance, or in summer, a large porch may be utilized.

One may know all the rules of etiquette and then fail in good manners, for in the last analysis, when all is said, good manners is simply kindliness of heart, or as some one has aptly said, "Doing the kindest thing in the kindest way." If one feels kindly toward every one and is ever quick to consider another's feelings, he will never greatly err even though he break a rule of etiquette now and then, for as long as human hearts respond to nobleness, a breach of manners will ever be less than a breach of kindness. Kindliness is the highest form of etiquette, for its keynote is unselfishness which is the gauge of man's development.

From time immemorial philosophers and poets have sung of manners as revealing man's inner life. Spencer said:

"If we will follow the Golden Rule, we will always be considered well-mannered, for true manners do not consist of a superficial attempt at politeness, but is an outward evidence of a sincere desire to treat one's fellowmen with kindness and consideration."

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